

KERAMIC STUDIO

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THE beautiful illustrations of the Greater New York Society Exhibition take so much room in the Conventional Section of the Magazine that no place is left for designs, with the exception of some naturalistic studies in the Naturalistic Section. However this fine exhibit is so rich in excellent designs and suggestions of all kinds for decorators that we have no doubt this number will be considered by our subscribers a most valuable and interesting one. The photographs are very clear and illustrations of this kind, giving so many ideas for the decoration of both table and tableware, are as useful as designs.

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We have to postpone the articles on glass decoration which we had announced. We have written to several glass decorators for articles and to glass manufacturers for advertisements of glassware, but the matter is not in shape yet. We would be glad to receive from subscribers suggestions in regard to this department, also names and addresses of decorators who would be qualified to give us contributions, as we want by next fall to give special attention to this field. Decorated glassware is constantly growing in demand and the field seems to us very promising.

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EXHIBITION OF THE KERAMIC SOCIETY OF GREATER NEW YORK

Hazel H. Adler

The Ceramic Society of Greater New York held its annual exhibition from April 5th to April 19th in the Natural History Museum of New York City. Several important features distinguished it from other exhibitions of its kind, and it was considered by many to have marked an epoch in the development of American Ceramic Art.

Through its location, in the first place, in a prominent room of one of the city's great Museums, it was able to reach a large number of people who would never have known of it otherwise and who, in many cases, were awakened for the first time to the existence of the modern school of overglaze decoration.

Instead of the usual exhibition method of display, a new arrangement was instituted which attempted to show the relation between ceramics and modern ideas of home furnishing. To this end individual works were displayed as far as possible as units either on trays or separate tables and with especially designed linens to carry out the color schemes and decorative ideas.

The general level of the work was uniformly high both in conception and execution, and the decorations chosen showed the influence of two years of careful study of primitive art in the Museum. It was evident that great pains had been taken in the selection of shapes, and the seemingly free and spontaneous use of color showed a foundation of experimentation and study.

For a number of years the outlook of the ceramic worker has been narrow, but the increasing interest which is being taken in interior decoration at present, is beginning to focus attention once more upon the table and the importance of appropriate and individual ware.

The keynote of the exhibition and a feature of unusual interest were three complete tables assembled by Marshal Fry and occupying the center of the room. These tables, separated from each other by screens, were decorated for different occasions and to fit various types of interiors. They all voiced a plea for more color on the table.

The first table was described by Mr. Fry as a scheme of pewter, Capri pottery and yellow Wedgewood. In the center was a shallow fluted bowl of pale pinkish lavender from which slender graceful iris arose out of a bed of soft blue, lavender, yellow and rose colored marbles. A little alabaster figure stood guard in the middle. The table cloth was of fine yellow linen with a wide border of crash edged with violet, peacock and orange embroidery, and its four corners held down with gold tassels. The candlesticks, porringers, goblets and fruit bowls were of pewter. Yellow Wedgewood china and yellow candles completed the color scheme and the bright colored glass fruits in the bowls were additional notes of interest. The table proper was also designed by Mr. Fry and finished in silver with touches of green and gold.

While the first table was set for a dinner it was intended for one of an intimate and informal nature. The second table was designed for a more formal dinner amid more formal surroundings. The scheme was built up from the distinguished Italian comports and the miniature garden balustrade.

An oyster white linen runner with a narrow filet edge was laid the full length of the table. Inside the balustrade were six square lavender mats with filet edge. The oblong place cloths had large squares of filet on either end, and the napkins were oyster white with strips of lavender running through the center. A bird bath, four white goblets holding lavender sweet peas, two comports with brightly colored fruits and four candlesticks with glass globes were also within the balustrade. The china was white Wedgewood with a small blue figure and the table itself was painted a soft dull blue.

The third table was intended for an informal luncheon or breakfast in a cottage or country house where the free use of color might be suitable.

The lavender linen table cloth had a deep checked border of blue and white with a black and gold Chinese tassel at each corner. The place cloths were light blue linen with a narrow border of checks, and the napkins were also of blue linen with centers of checks. Four blue Bristol glass bowls held tall stalks of purple iris. The china was blue Wedgewood and doilies of a shade deeper blue were laid under the saucers forming a pleasing graduation to the place cloths. The other decorations were of glass and pewter. A black table with touches of silver, green and violet supplied a contrasting note of interest.

Around the outer edges of the room the work of the members of the society was represented, arranged, as I mentioned above, in individual groups. Beginning on the left hand side we came first to a breakfast set by Dorothea Warren O'Hara. The ware was Belleek and the set included coffee and tea serv-



CAPRI POTTERY, YELLOW WEDGEWOOD AND PEWTER—MARSHAL FRY

ice, egg cups, porridge bowls, covered dishes and a combination pancake and syrup dish. The decoration consisted of bright little conventionalized nosegays and raised gold beading. There was an air of quaintness and charm about it which tempted one to stretch the imagination and place it in a Colonial dining room with mahogany, white enamel and old silver. The cloth was of a coarse oyster white linen and extended in the shape of a cross to form four place cloths.

On the second table were two charming tea sets each on its individual tray, one by Lillian C. Smith and the other by Alice L. Dalmore. Mrs. Smith's set was on lavender Wedgewood which really is not lavender at all but a delightful shade of blue. The inspiration for the design came from a cross stitch pattern in an old sampler and was executed in Florentine blue, blue green and dull pink. The bamboo tray was enameled to match the china and its cover was of darker blue linen with a self toned crocheted edge. The napkins were of linen a shade between the china and the tray cloth and the motif of the china was embroidered in cross stitch in the corner.

Miss Dalmore's set was of deep blue highly lusted china, with a conventionalized design in green, soft yellow and rose outlined in black. The tray was enameled black with touches of color on the edge and the cloth was ecru linen.

Two other interesting tea sets were contributed by Nina Hatfield. One was on gray crackled ware with a waving border of bright blue and old rose and a small conventionalized flower motif in blue and rose. It was shown on a gray wicker tray with a dull rose cloth and napkins to match with the motif embroidered in the corner. The other set was intended for a

porch service and was of an unusual shade between an old rose and a violet with a border of deep blue. It was exhibited on a deep blue wicker table and an indigo linen tray cover with squares of cross stitch done in blue and rose violet, while the napkins were of the latter shade embroidered in blue. Little blue doilies whose four corners were held down by jade beads formed the covers for the lemon dish and cream pitcher.

Mrs. Hatfield also exhibited a lamp with a tan crackled base decorated with black parrots and touches of orange, green and violet; a pitcher of lavender Capri ware with a primitive design in soft blue and lavender which several authorities considered to be one of the finest specimens of overglaze decoration which has been made in this country; and a set of pitcher and cups on buff ware with orange, yellow and black decoration in strong, simple design.

A card table service also on buff ware was exhibited by Esther A. Coster and its decoration in bright green and red brown struck a pleasing note. The table mats and napkins were of deeper brown linen buttonholed in white, green and yellow.

Georgia Pierce Unger displayed a very original service in green, white and black with a design suggested by the American Indian. The accompanying linens were tan bound with green.

Six service plates by Cornelia P. Nelson with interesting borders of black and gold were well conceived and executed.

Anna E. Fitch exhibited a Country Service of yellow and black. A runner of black with a yellow border extended the full length of the table and the place cloths were also of black



IN LAVENDER, BLUE AND VIOLET—MARSHAL FRY



IN VIOLET, DEEP AND LIGHT BLUE—MARSHAL FRY



PORCH TEA SET—LILLIAN C. SMITH

Lavender Wedgewood—English ware. Inspiration for design from cross stitch design in old sampler. Colors, Florentine Blue, Blue Green, Dull pink. Bamboo tray colored in enamel to match china. Linen center piece darker blue linen with crocheted edge and insertion to harmonize with china. Six napkins, blue linen, shade between china and tray cloth with darker blue crocheted edge and small design in cross stitch.



CUSTARD SET, CONENORE GELEBEN WARE—ALICE M. HURD



TWO SETS—NINA HATFIELD

Left—Done in violet and lavender. Right—Buff ground with orange, yellow and black decoration.



IN BLACK AND YELLOW—MISS ANNA E. FITCH



CHILD'S BREAD AND MILK SET—MARGUERITE CAMERON

Border of bird motif in cross stitch effect, dove in old blue with touches of rose color. Rose linen cloth, cross stitch motif in blue and white.

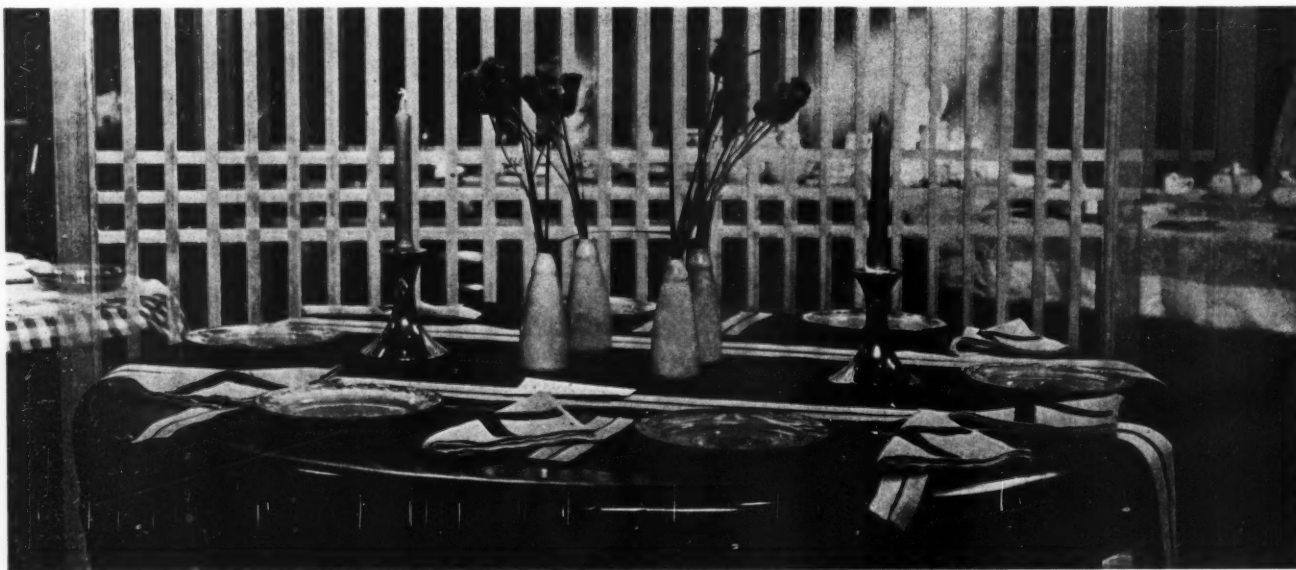


CHAFING DISH SERVICE DESIGNED FROM INDIAN COLLECTION IN MUSEUM—ESTHER A. COSTER

with yellow strips while the napkins were yellow with black strips sewed on at right angles in the corner. The center decorations were four yellow vases holding red orange thistles. The candlesticks were pewter with yellow candles.

A chafing dish service designed from the Indian collection in the Museum was contributed by Esther A. Coster. The tribe name was on each article and no designs were duplicated. The work showed a great deal of study and the possibilities of Indian art as a basis for modern design.

A delicate and beautifully executed salad set of a light blue octagon shaped ware was displayed by Marguerite Cameron. It was decorated in a conventionalized design of deeper blue and yellow and placed on fine ecru linen mats with delicate drawn work borders. Miss Cameron also contributed a child's bread and milk set with a border in a cross stitch design done in old blue with touches of rose. The tray cloth was of coarse rose colored linen with the cross stitch motif in blue and white. Another charming child's set was exhibited by



YELLOW JAPANESE WARE—MRS. FITCH

Decoration in black enamel with touches of Rhodian red and green enamel. Black linen with band of yellow, napkins yellow linen with black. Flowers in vases orange thistles, candlesticks in silver lustre, candles yellow.



TEA SET—MISS DALMORE

Deep blue with design in green, soft yellow and rose. Outline in black.



NINA HATFIELD

Flower bowl on crackled ware with decoration in red, green and purple. Pitcher of Capri ware in pinkish lavender with primitive decoration in blue and deeper lavender. Considered by Marshal Fry to be the best piece in exhibition.



CHILD'S SET, BLACK CAT MOTIF—MARY E. HARRISON

Done in black, bright red and green. Cloth of coarse natural colored linen with corners embroidered with same motif in cross stitch.



OCTAGON SALAD SET—MARGUERITE A. CAMERON

Dull pale blue china with decoration in deeper blue and yellowish rose. Fine ecru linen place doilies and runners with a fine drawn work insertion.



DELFT BLUE DECORATION ON WHITE CHINA—SARAH A. C. DRAEGERT

Ecru linen cloth with crocheted border of deep blue. Ecru napkins with monogram in blue cross stitch.

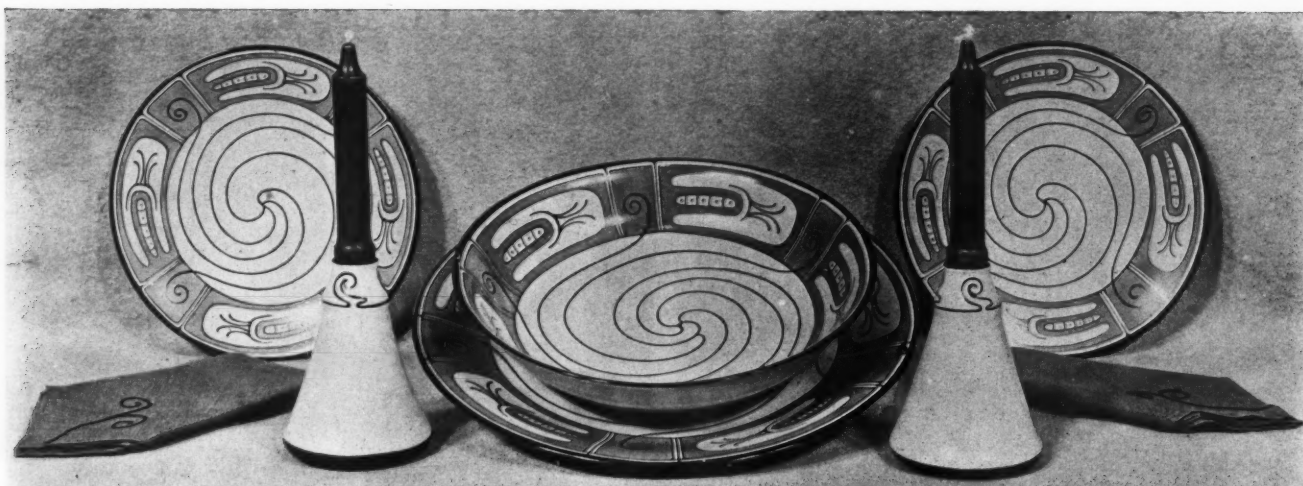


BREAKFAST SET—ANNIE S. TARDY



BREAKFAST SET—DOROTHEA WARREN O'HARA

The motive used in decorating this breakfast set, is a little bunch of old fashion flowers. The design is carried out in brilliant enamels except the little oblong dots which are gold slightly raised. The effect of the little bunch of bright enamel flowers on the creamy Belleek Porcelain is charming.



BLACK, WHITE AND GREEN ON TAN MATS EDGED WITH GREEN—GEORGIA PIERCE UNGER

Mary E. Harrison. It was done with a black cat motif enlivened by bands of bright red and green. The tray cover and bib were of crash with black cats embroidered in the corners.

A fresh and most appetizing breakfast set was decorated in pastel shades of blue greens and yellow by Annie S. Tardy and shown on a dazzling white tray. Sarah A. Draegert's set in Delft blue and white was designed with a great deal of thought for the shape of the china and ecru napkins with a well designed monogram in blue cross stitch were an additional feature of interest. Another commendable breakfast set was Anna A. Kipp's. It was decorated with a simple border of a substantial pink and placed on a white enameled tray covered with an exquisite pink linen cloth which must have gone through many dippings until its delightful color was evolved. The napkins were of the same pink with self toned crocheted edges.

A berry set by Mrs. O'Hara executed in bright red and green and displayed on a red lacquer tray was a refreshing note on one of the tables and was especially admired by one art critic who singled it out from the exhibition.

Alice M. Hurd's custard set was unique and its design and execution showed a feeling for form and consistency. It was an ordinary kitchen ware with a simple design in blue, black and rose. The cups rested on doilies of coarse tan linen covering black earthenware plates.

Two glass cases at the end of the room contained single pieces of a decorative nature. Mrs. O'Hara contributed several exquisite bowls and vases. One biscuit colored bowl outlined in black was a masterpiece of simple and original design. Her beautiful work in brilliant enamels is too well known to need description and lends class and distinction to any exhibition. Elizabeth Libby, Albert Heckman, Marion



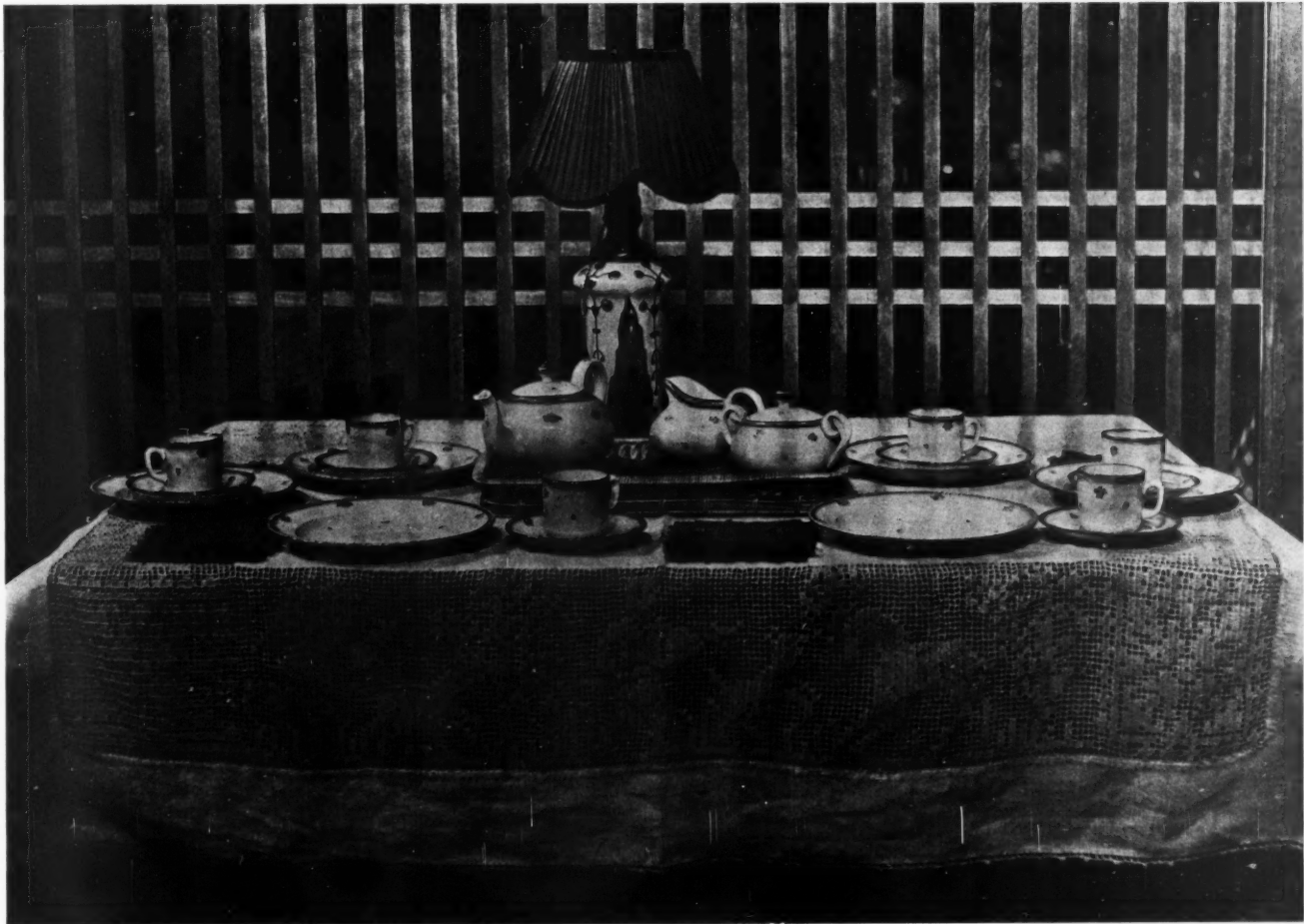
CARD TABLE SERVICE—ESTHER A. COSTER

Dull yellow ground. Austrian Peasant motifs in Yellow Green, Orange, Dark Yellow Brown, and Blue Green. Linen doilies of brown with coarse buttonholes in colors of china. Napkins of light tan with colored embroidery. Wooden tray of natural color.



AFTER DINNER COFFEE SET—ALMA P. KRAFT

Light green background with deep blue figure. Crash cloth with green linen border.



PEASANT SET ON OLD ITALIAN CHINA—FRANCES WHITE WILCOX

Small irregular blue and green decoration with stiff little suggestive bunches of flowers. Natural color linen cloth with wide filet crocheted insertion.



ALBERT W. HECKMAN

Strong Thornton, Frances Wilcox and Charlotte Palmero also contributed decorative pieces.

A large glass case stood in the main corridor outside of the exhibition room which contained some excellent examples of Clara Wakeman's delightful and colorful orange lustre ware.

Miss Elizabeth Cary, writing of this exhibition for the New York Times, has described it as the last word in the Art of Exhibition. The large daily attendance, general interest which it has attracted, and the luring back to the "ranks" of several excellent ceramic workers who had felt the restraint and lack of development of the old order, all testifies to its general appreciation and its permanent contribution to Ceramic Art in this country.

TABLE DECORATION

Jetta Ehlers

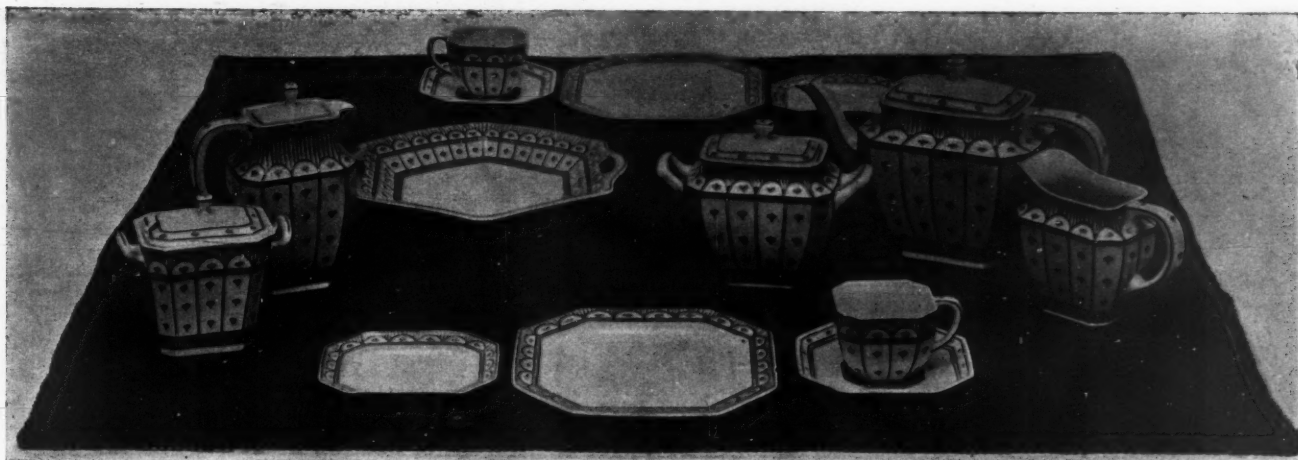
THERE are probably few women who do not love the mere touch of fine table linen. Perhaps some ancestress of old, who spun and wove and bore in her heart the joy of her craft, has passed the love of it on to us. There is some subtle fascination which wakes at its touch, and few women there be who do not respond to it. It has come gradually to ceramists, that their field has been a very restricted one. With this realization has come the desire to reach out for something broader.

The most natural step was in the direction of interior decoration, especially that branch of it which serves as a background to ceramics, in which the question of proper table linen looms large. A great field has opened up along this line, and a fresh impetus given to many workers who have been quick to grasp the opportunity thus offered. The immediate and enthusiastic recognition of this movement as a splendid step forward, on the part of interior decoration and architects, has great significance.

This problem of the proper relation of ceramics and table decoration, has been worked out in some of the most fascinating ways. After one recovers from the first shock of seeing colored linens used on the table, the idea grows on one. The possibilities are simply unlimited, and it can easily be seen that the "individual" note is quickly sounded. Perhaps the first obstacle the average worker will run up against, will be the amount of time required in doing the needlework necessary in working out these schemes. And also the lack of time is a serious handicap. The thought uppermost in planning must be that of simplicity. If a design is so elaborate as to prove a burden before the pieces are completed, don't do it. One would probably hate it before it was done, and never be happy with it after. On the other hand, a design that can be carried through without weariness, has a joy about it which grows in the making, and will always have that spirit about it.



CELADON CHINA WITH PINK MOTIF—MRS. FREEMAN



TEA SET—Blue and white with touch of rose on deep blue linen cloth.



Bowl of orange, vermillion, green blue and black.



Bonbon dish—Grey, rose, blue and black.
Bowl on stand—Blue, vermillion, green and black.
Bowl—Biscuit color and black.

DOROTHEA WARREN O'HARA



VASE

Gray crackle, orange, vermillion and black decoration.



JANET LAW

Bird design in blue, rose and green. White enamel tray with deep blue linen cloth and napkins.

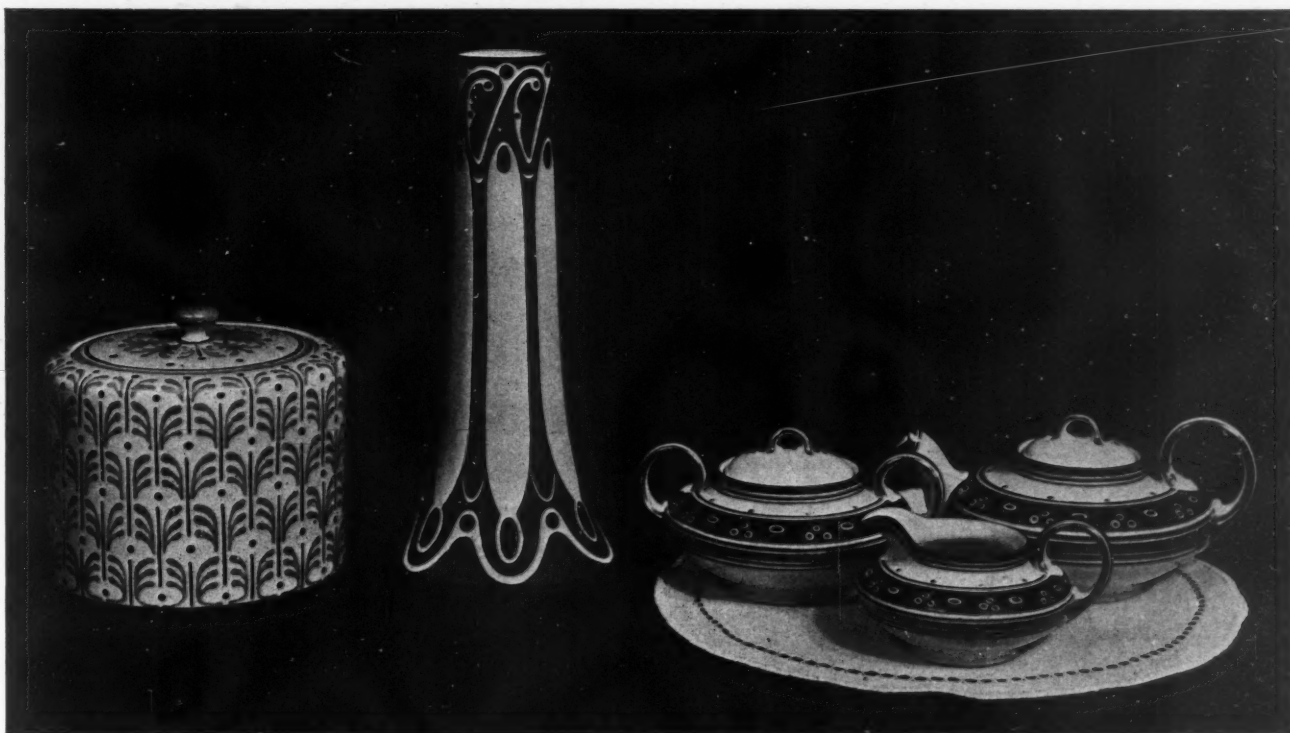
If one has not yet adjusted oneself to lavender napkins and purple doilies, there is much to be accomplished with the natural or putty colored linens, or the warm creams, buffs, an tans, with colored embroideries or crochet.

There are several simple ways in which the beginner may plan a set. All are familiar with the Japanese Seji ware, with its lovely green and its high glaze. Many good shapes are to be found in this pretty ware, which is sold in most large department stores and china shops. The silvery grey of the Russian crash makes an admirable background for it. A paler shade of grey thread may be used with this. Try the china against pure white and then against the grey and any doubts you may have will vanish. The white seems hard and cold, while the grey is soft and charming and delights the eye. In planning a table for six, a very simple and effective way is to have a runner extending the length of the table, the ends serving as place mats. With this, use two oblong mats of the

linen, on each side. It is no longer considered in entirely good taste to have the several doilies formerly used at each place. A far more sensible idea is that of the oblong table mat, which is large enough to hold a plate, cup and saucer, bread and butter plate, and the glass for water, together with the necessary silver. One thus does away with the fussiness of numerous small doilies. In planning this, it is wise to confine the decoration to the ends of the mat. Avoid the perfectly commonplace manner in which such things are ordinarily treated. A simple narrow hem which may be quickly and neatly done, is far more satisfactory than the laborious one of elaborate embroidery. Such a simple hem, with a row of Italian hemstitch or simple bands of satin stitch on the ends of the runner and table mats, has great charm and beauty. Or, the entire hem may be finished with a crocheted edge, consisting of single crochet stitch with a picot at every tenth stitch. This is a most serviceable edge and has the advantage of being very quickly and easily



IN BRILLIANT ENAMELS—ELIZABETH LIBBY



LORENA WILSON

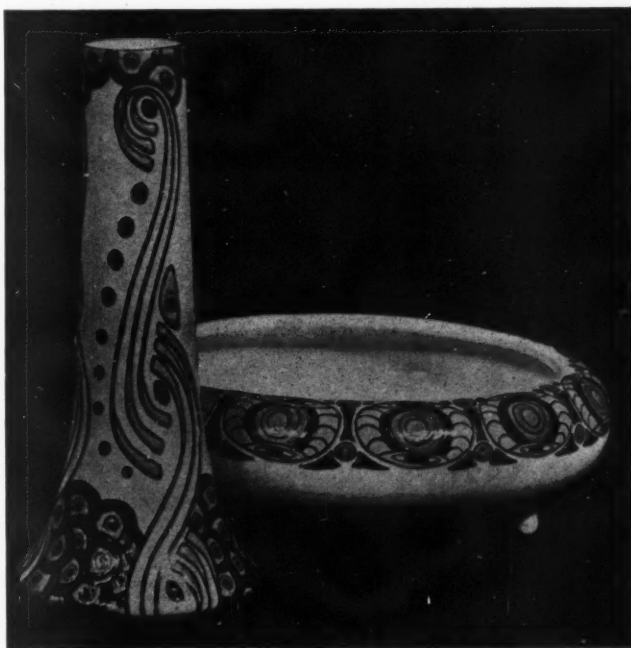


BOWLS—ALMA KRAFT



ANNA ASHER KIPP

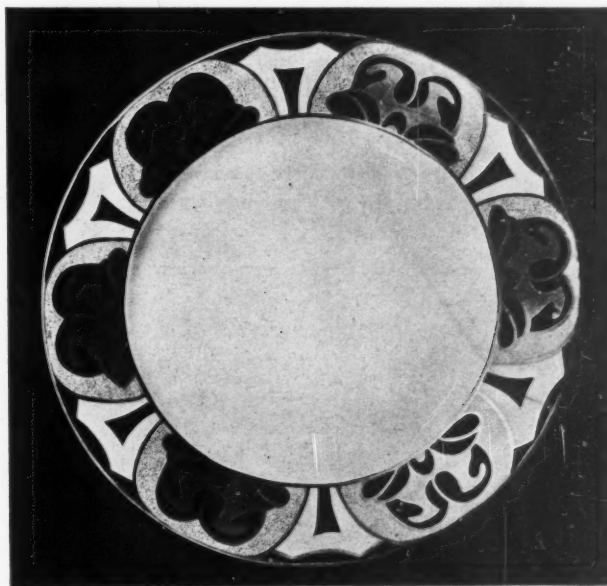
Breakfast set in white and pink. Large white wooden tray with pink linen cloth and pink linen napkins with crocheted edge.



MARION STRONG THORNTON

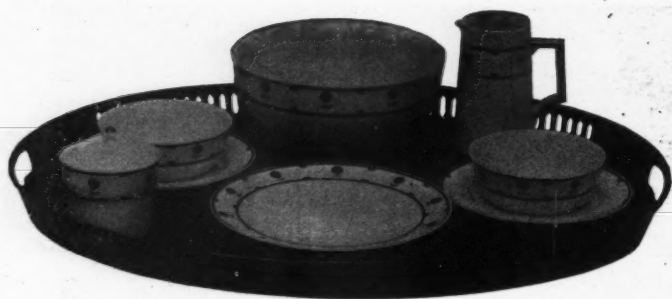
Vase of Belleek—Manchu blue, Rhodian red, pale yellow, grey green

Bowl—Japanese crackle, sage green, grey green, old Chinese pink, pale yellow, black outlines.



CORNELIA P. NELSON

Dinner plates in black and gold.



DOROTHEA WARREN O'HARA

Berry set—Red and green on red lacquer tray.

done. It may be carried out in a contrasting color, a soft grey blue on the grey linen making a charming set. Yellow on grey is an interesting combination. The principle of fine space division is applied all through this problem of table linens.

As one would study the width and proportion of bands and their relation to the plate rim in working out a problem in ceramics, so also is the placing of bands and other decoration on table linen carefully considered and tested by the same rules. Another manner in which runners, napkins and place-mats may be decorated is by the use of applied bands of contrasting color. These may be stitched on by machine, the labor involved being trifling. A set of linens to be used with Chelsea ware may be carried out in white linen, with applied bands of bluish lavender, the initials worked in cross stitch in white on the lavender. In buying linens for this work choose the soft finish rather than the harsh wiry varieties. Especially is this to be remembered when planning napkins. The quality of the thread used is to be considered, whether it shall be coarse or fine, as the weave of the linen may suggest. One would not care to put infinite time and patience into a thing which will not launder well. All of these things must be thought of and planned for. Once started along this new path, all sorts of suggestions and ideas will come crowding in on the enthusiastic worker. One will find oneself haunting the department stores, on the hunt for beautiful linens and new and interesting sorts of threads. Even the humble notion counter, supplies its bit in the general scheme. Once the "microbe" has lodged, it will surely "get" you.

It is a regrettable fact that the way of advancement in this beautiful art-craft of ours has had to be fought step by step all along the way. There is the amateur who has persistently refused to study and is content to offend every law of good decoration in china painting, because she can sell it. And the woman of wealth sadly minus taste, who alas! would rather have a dinner set painted (one can't say decorated) with black



FRANCES WHITE WILCOX

Bowl and plates in primitive design executed in yellow and blue on coarse ware.

berries and lots "of gold." One is the outcome of the other, I suppose. But happily, there is a group of earnest enthusiastic workers who are leading the way for the rest. Always giving of themselves, their time and energy, for the advancement of the many. From such workers much may be hoped for the future success of American ceramics.



ALICE M. HURD

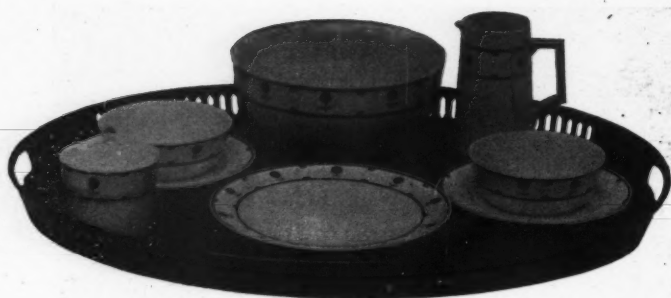
Bowl, blue, green and scarlet.

Grey Vase, light and dark blue decoration.



MRS. T. F. HATFIELD

Lamp on tan crackle black parrots and orange, green and violet.



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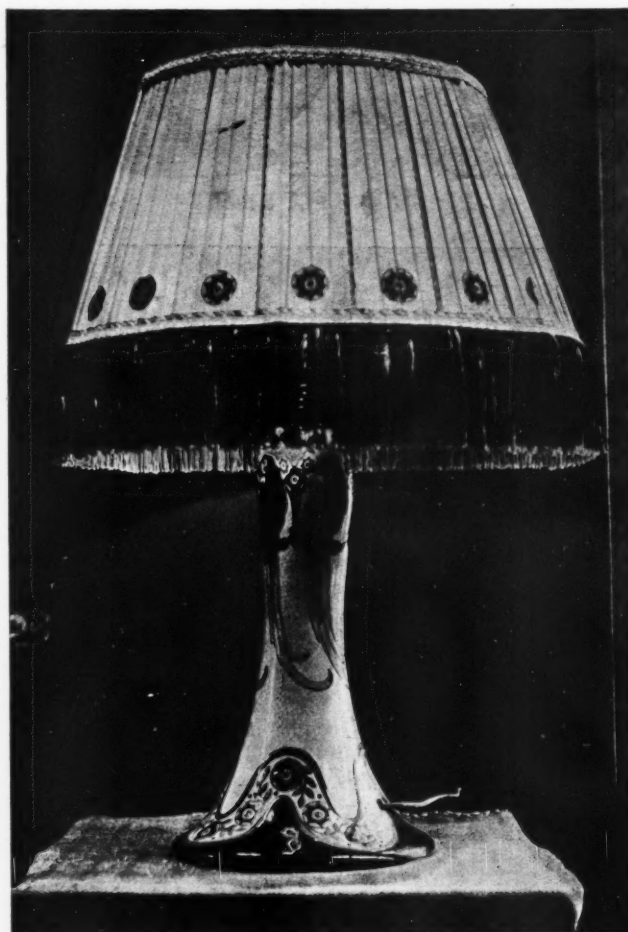
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